

# KERAMIC STUDIO

Vol. XVII, No. 8.

SYRACUSE, NEW YORK

December 1915



RECENT addition to the goodly collection of literature on the subject of china painting is *The China Painter's A. B. C.*, a Primer for Beginners by Mrs. C. C. Filkins of Buffalo, profusely illustrated with small flowers in color and many illustrations in black and white. The various steps in the art of china painting are described in detail.

The book is inexpensive and should be of considerable value to the beginner.

\* \* \*

It has been some time since we have received letters of advice or suggestion from our subscribers. Can it be that we have attained such a height of perfection that there remains no criticism to make. That can hardly be the case though we strive continually toward that ideal. Perhaps we have all been too busy. But the Editor would appreciate any ideas or suggestions for improving *Keramic Studio* and making it more helpful and especially would she welcome a letter from some of our clever letter writers that would give her the starting point for an editorial. Tell us what you like and what you do not like about *Keramic Studio*. It will be mutually helpful.

\* \* \*

We would like material for a "Beginner's corner" in *Keramic Studio*, little helpful articles or suggestions from those who have had some experience in teaching. We would be glad to pay for such articles and hope to start the department in the January issue. To collect enough material to make a good start, we will offer the following prizes for articles sent in by December 6th:

First prize—Year's subscription to *Keramic Studio* or \$4.00 in color studies.

Second prize—Nine months subscription to *Keramic Studio* or \$3.00 in color studies.

Third prize—six months subscription to *Keramic Studio* or \$2.00 in color studies.

All articles to be not over 600 words or under 200. Shorter notes paid for in cash if accepted.

\* \* \*

Designs for little things to make are much needed both in conventional and naturalistic decoration, also sheets of small motifs with sections of application. We have an over supply of plate designs and arrangements for larger pieces, also of studies of flowers, so do not wish contributions of that nature at present.

\* \* \*

We must apologize to many of the Ceramic Clubs for keeping their illustrations of exhibits so long before publishing in *Keramic Studio*. But the truth of the matter is that we just cannot get them in any quicker. There is so much material waiting to be used. But it really does not make a great deal of difference as the illustrations are always interesting whether delayed in showing or not.

\* \* \*

A suggestion has been made for a dinner set that appeals to us as quite unique and attractive. It is called a Musical Set, the decoration to consist of a band of gold on the edge

and below in gold the bars of the base and treble clefs with the notes of the first line or more of the good old songs such as "Drink to me only with thine eyes," "Should auld acquaintance be forgot," etc. If desired the words also could be used as a border of heavy lettering below or above the bars, or of small lettering between the clefs. Another suggestion was a literary set using familiar quotations or proverbs making fancy lettering that would make a solid border of the desired depth separating the words by a decorative unit such as a book, ink bottle, hand with pen, etc., or some object connected with the quotation, the same unit being used in every case on one object. In the same way a Fish or Game set could be made by using quotations referring to the fish, sea-river or lake, or to the various birds, sky, field and woods, and separating words with fish or bird units in gold. Enamel could be introduced into the notes, units, etc., if desired, but it seems as if the scheme of white and gold would be best. Other sets could be worked out in the same manner.

\* \* \*

The Editor is still making collections of stamps for her son and renews the offer of last year to exchange Robineau Porcelains or *Keramic Studio* publications, if preferred, for stamp collections. No common one and two cent stamps accepted but anything else in good condition. Catalogue price allowed—would like them before Christmas.

\* \* \*

## NEWARK KERAMIC CLUB

Jetta Ehlers

For the benefit of other clubs who might be interested in the planning of study courses, a brief outline of that followed by our Newark Ceramic Club last season is given. The subject for the course was "color." Mrs. L. Vance Phillips who has been making a special study of this branch of art work was the lecturer and critic for the season and under her skillful guidance the course was planned and carried through.

The first problem was: "Geometrical design for six-inch tile, to be carried out in three values of one hue with a touch of complimentary." The making of a color chart using Prof. Muensel's plan of five colors followed this and made us acquainted with a new color theory. The next problem was a design for a tea caddy, the color scheme to be an analogous one using three values. The making of a more complicated color chart followed and proved most important. Another interesting problem was the designing of a small covered box, using a trial color scheme. A cracker jar design to be expressed in three hues, three values, three chromas and three areas was still another problem of much interest. More color chart work followed and so on through many interesting experiments and stunts. We cannot speak too highly of the value of concentrated effort for the entire season on one subject as the plan has proved so successful in our own society. We realize that the study course is the time which keeps the club alive. It develops and advances the weaker worker and it keeps the stronger and more advanced one from getting in a rut. Various workers have come to us each with some fresh message and with a consequent broadening of viewpoint for us. We sometimes wish that other clubs would give of their experience to our mutual profit.

## DESIGN AND ITS APPLICATION TO PORCELAIN

Henrietta Barclay Paist

## PROBLEM XVIII. COLOR HARMONY, APPLICATION—Concluded

"Beauty in Life and Art is not accidental; it is an organic thing, having its own laws and consequences."—Walter Crane.

"Harmony of Sound is the study of the musician and tuned colors are the materials of the colorist . . . so must the art of the colorist have a scientific basis and a clear form of color notation. This will record the successes and failures of the past, and aid in a search, by contrast and analysis, for the fundamentals of color balance."—Munsell.

THIS being our final problem in the course, we will, before stating the exercises of this lesson, review the course by Problems as it has progressed. We have, I am sure, by this time, a clearer idea at least of the subject of design, the laws governing it, its relation to the other arts, and the system or method of procedure, without which no subject can be made clear.

We have learned that Decorative Art differs from Pictorial Art in that it deals with types, rather than accidents of nature; that it calls for a flat treatment and for regular arrangement of material in order to conform to space and not become obtrusive; that to be worthy of the name, a decoration must be in harmony with the shape and the purpose of the object decorated, that to know good decoration, to acquire good taste and discrimination, requires systematic training.

We have learned something of the system by which a decoration is developed and made one with the builded object. We have acknowledged our limitations and have tried to make the most of them, feeling that while we, as china decorators, cannot encompass the whole of Art, we, nevertheless, have our place, and that "Art rests upon a basis broad enough to encompass all of man's activities."

"No system of ornament can be definite and final, since such system, to be real and vital, must express the aesthetic impulse of those who create it, and since the direction of the aesthetic changes with every era." However, the underlying principles are forever the same.

We began by defining these principles and in an elementary way, by the use of lines, tones and areas, demonstrating them in the construction of designs of different characteristics. Unfortunately, we do not make the shapes we decorate, so we began the study with the construction of design and worked from that point of view towards the application; then choosing our shapes, studied them with reference to the placing of the design, and endeavored in this way, by bringing the two into harmony, to produce an object of Art that should be a logical, consistent, finished product, showing one thought in shape and decoration. We have decorated china too long without giving to it this thoughtful study—without co-operation with the author of the forms but such haphazard ornament will soon be a thing of the past; having seen the light, we will, in this as in other things, be quick to put our theories into practice.

We have seen that the principles,—rhythm, balance and harmony—relate to line, shape, tone and color. We have line rhythm, tone rhythm, shape rhythm and color rhythm; line balance, tone balance, (as demonstrated in the neutral values,) and color balance, (depending on the strength as well as on the value of the color.) We have harmony of lines, of shapes, of tones and of color, so that every criticism is based on these three principles.

Are the lines in harmony with each other and with the boundary line? Is there a feeling of balance between space and mass? Is there a balance of tone? Is there a general feeling of harmony—of mutual dependence—of lines, tones and areas—a feeling of unity? Is there a lack of variety in space

and mass, or is there too much variety, causing lack of unity—harmony? These are the points which form a basis of criticism for the teacher. These are the questions to ask yourself when studying your own efforts. In this way you may become your own critic, forming a judgment of your own, and that is the aim of this course, to leave the student less dependent, with a basis for judgment and an appreciation of the subject of design that will render her further efforts joyous and practical, and enable her to say with Robert Louis Stevenson "I know what pleasure is, for I have done good work."

"The delight in beauty is common to all and is merely a matter of degree—not of kind." Let us, by study and sincere effort, cultivate an appreciation, helping thereby to raise our craft to a position of dignity in the Art World.

Industrial Art has come into its own, and in this practical age, the article that combines use with beauty, holds for us a double interest. We are forming the taste of the next generation by our association with things artistic. Let us see that our study be not superficial; that we look for reasons and methods as well as for effects; that we work for *sincerity* rather than *novelty*.

It is presupposed that the student already has, or expects to acquire, the technical knowledge of this craft in the workshop or the studio. Without this practice, these lessons are futile. We can define the elementary principles on paper and can learn the value of orderly thought, but the methods and technique must be learned by actual contact with the materials. As to the Problems herein stated, we have been able only to touch upon each, but the work may be carried on and made practical through the criticisms as arranged for in the regular course by correspondence, and if the suggestions thus gained are carried out in the practical application—in the actual work of the studio—you will have gained tremendously in helping to bring about the results for which we have so long been working.

The last fifteen years have been ones of steady progress and to-day we have as leaders and co-workers, many of national prominence, and one at least, who has received international recognition. Our exhibitions are an education and a delight, and the student of to-day has inspiration on every hand and knowledge is easily gained. Let us not be satisfied with imitation even of the best, but like those successful ones, go straight to the root of the subject and gain for ourselves the ability to create something that shall express ourselves, believing with Henry Turner Bailey that, "Of the Creative Artist it may always be said, 'even the winds and the waves obey him!' he orders everything after the counsel of his own will for the sake of perfect harmony."

## EXERCISE

For our final exercises we will put the applied designs of Problem XII\* into color. Here we are reminded that we are coloring articles for use on a white background (the tablecloth) and will try to keep our color schemes delicate and in close harmony. Refer often to the chart for shades and tints. Show the analysis of color schemes under each piece, indicating Hue, Chroma and Value as before.

There is no limit to the palette of the china decorator. The greatest trouble and the thing that confuses us most is the enormous number of colors on the market; the variety of names, meaningless and ludicrous, of the different makes of colors, shades and tints, differing in name only. One may by the use of the chart and experiment with colors at hand, form her own palette and her own judgment and not be confused by the vast supply on the market.

\* See illustrations Plate XIV, January, 1915 number

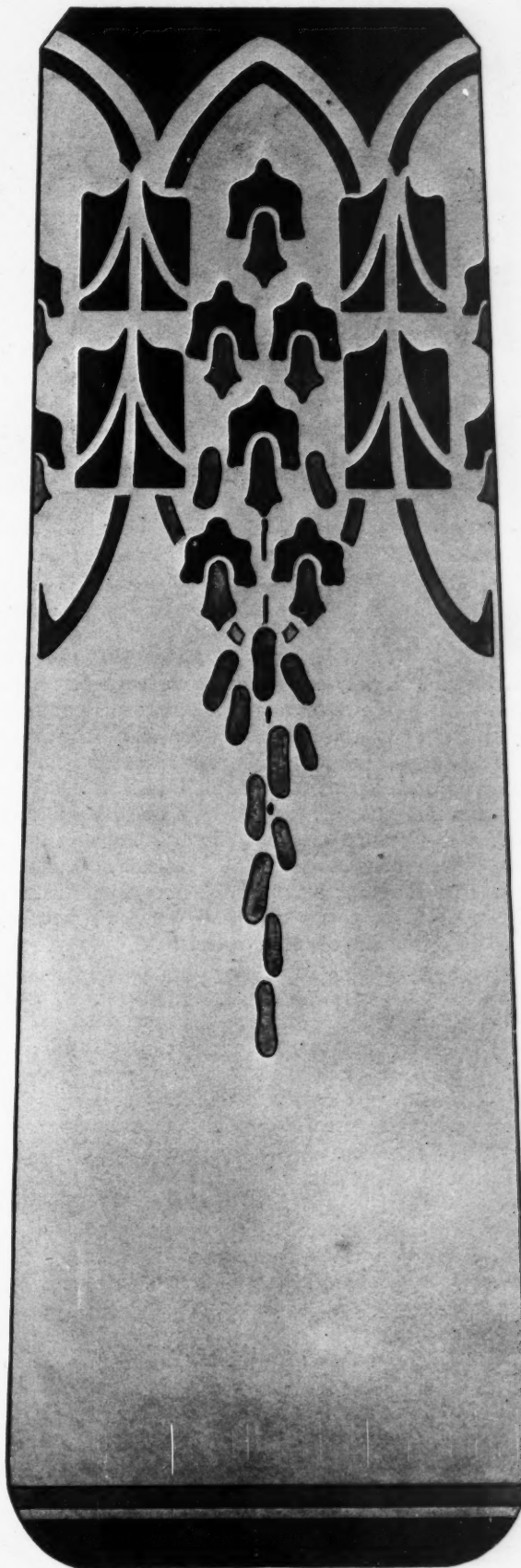


Every student should make her own sample plate, testing colors, until she has approximated the Hues, Shades and Tints as shown in the chart. She will then be equipped with a china palette that will serve her every need. The names given to the mineral colors matter little. The important thing is to know the fundamental colors and how from them the endless combinations of shades and tints are produced. This is not so easy to determine with the mineral colors as with those of water or oil, but the student may, by experiment with colors already prepared and by mixing for herself, secure a definite palette that will render her independent. Time spent in these experiments is time gained and will add seventy-five per cent. to the efficiency and independence of the worker. A sincere student cannot pursue such a course as is here outlined without gaining at least a measure of independence and a judgment and appreciation which will be reflected in her work.



## STUDIO NOTE

Miss Jeanne M. Stewart of Portland, Oregon, comes east in December for her short term classes in Chicago, Cleveland, Minneapolis, etc. Her studio will be kept open in the meanwhile for mail order business, etc.



VASE, WISTARIA—ELMA S. RITTER



Miss Julia Witter      Miss Harrison      Mrs. Simonds      Mrs. English      Mrs. Mosher      Miss Hyde      Miss Condit      Miss Annie Payne  
Miss Lingley      Mrs. Black      Miss Wurthman      Mrs. Hilditch      Miss Casperson      Miss Seeber      Miss Kroll

#### NEWARK KERAMIC SOCIETY

*L. Vance Philips*

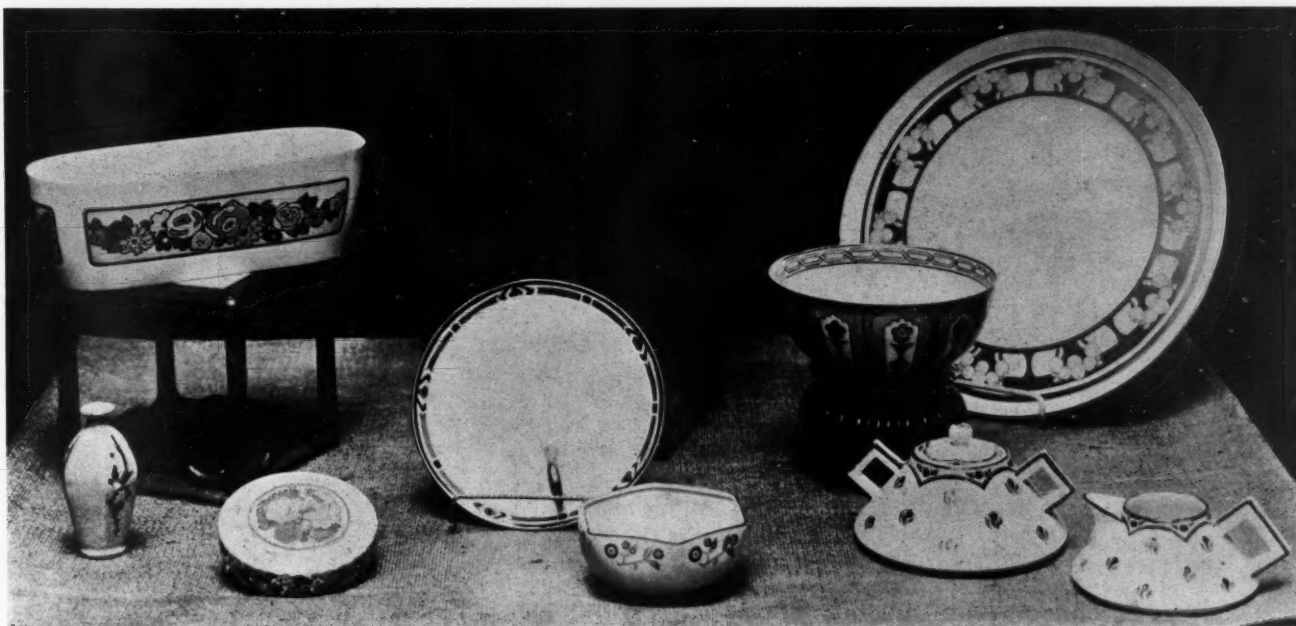
THE Newark Society of Ceramic Arts has been for some time attracting the attention of ceramic workers and is frequently spoken of as the leading eastern club. A consistent study course has been earnestly maintained and made the major object in the club's life. Exhibitions are treated only as milestones making progress, and with no thought of being a channel for sales and orders. These latter necessary features have been handled from the studios and continually kept apart from the club's activities. The result of this simplicity of aim is worth noting since we know of a number of Ceramic Clubs that have been wrecked in the effort to record progress and effect sales at the same exhibitions.

During the past year one of the problems presented the educational committee was a breakfast set, the scheme one of simple complement, from one to three values of blue with just a touch of orange. The blue was of a given line (all using the same pigment) of a slightly greenish and greyish character with the orange tones accordingly. Each member contributed from one to four pieces and used her own design. Without exception this was carried out in enamel on our own beautiful Lenox Belleek—the glaze of which is so admirably suited to enamel. The harmony achieved was admirable. No one attempted elaborate ornament. The good taste shown resulted in this thoroughly American table holding the keenest interest of all visitors. Some of the members had on this table their finest pieces. Among them Miss Kroll, Miss Ehlers, Miss Forster, Miss Payne, Miss Wurthman and Mrs. Waterfield. In texture of the enamel and the execution of a simple and beautiful design Miss Kroll's covered cake plate was a gem. Miss Ehler's coffee, sugar and cream had all the charm and individuality that marks her designs. Her enamel, without outline, possessed a semi-transparent quality giving the effect of the enamel being a part of the glaze itself. Miss Forster and also Miss Payne elected to use three values of blue. Their nice observance of the largest area of middle order, small area of dark value, with nicely dis-

persed tints of orange gave these designs a nice sense of both variety and harmony. Miss Foster's design was especially fine with a distinctly individual note. Mrs. Waterfield's teapot was a part of a charming set displayed on her individual table. Miss Cameron's two sizes of plates carried a beautiful motive in a value of blue neutral, neither weak nor aggressive but satisfying. Miss Wurthman's plate had much praise for strength in designs. Mrs. Simond's orange bowl and individual fruit bowl showed nice handling of enamel and a fine sense of values. The bowl proved a most attractive centerpiece. Miss Witter contributed an open pitcher beautifully and simply carried out. Mrs. R. A. Mosher's plate was good in spacing and had a nice feeling for harmony. Miss E. Sutton expressed especially good values. Miss Hyde's marmalade jar had an excellent design well thought out. Mrs. Woodruff's hot water pitcher was delightful. Miss Lingley's most excellent cake plate carried more orange in the center motif than balanced with the border idea. The border expressed the more perfect balance of color. Mrs. Hilditch, a new member, had a plate and bowl most promising for good things to come. Miss Clark's very good design would have been more restful with the darkest value of blue two steps lighter. Miss Harrison's plate and relish dish were carried out in fine taste. Other good things contributed to the excellence of this table set, which spoke of beauty achieved by keeping to a given problem, expressing measured values and measured areas, and attaining harmony of lines through selecting a similar purity or a similar greyness.

Among some single pieces standing out for excellence of a certain kind Miss Clark's dinner plate stood out, a golden, joyous effect and with a certain dignity, a spirit appropriate to its use. The execution was surpassed by many pieces but the charm of lines and values were distinctly above mere technique being a pure analogous scheme ranging from yellow green in two values through yellow and gold and just touching orange, the drawing, on the whole, fine and firm with a good sense of balance and the outline of gold around the green sections broad and firm enough to satisfy and to adequately





Miss Cameron

Mrs. Wilson   Mrs. Hilditch

Mrs. Hilditch

Mrs. Francis King

repeat the gold background. Miss Mary E. Harrison, the club's president, had an individual breakfast set of lavender and soft green which was a distinct success. It was a pure complimentary scheme in which the blue purple of light value and of a subtle grey quality was the major hue, with the green playing up as second. The tray was white with a single line of the dominant color and the cloth had a bit of embroidery employing the color and motive used in the set. The beauty of the porcelain was preserved in large areas, being choicely decorated rather than generously curved.

Miss Ehler's pair of book ends touched a distinct field. A quiet golden harmony. The brown wood mounts carried each a tile with formal landscape in flat lines of dull golden browns, reds and brown greens. These would be a delight on

any library table. Miss Ehlers had two suggested tea sets, one in a close analogous scheme of greens and blues, the other reaching the limit of an analogous selection running from yellow green through gold into yellow pink, both of which charm but the former of more distinction. Miss A. Wurtman's very successful jar in blue green in which both lustre and color was employed, attained a balance so good that the chief factors of its beauty was all round harmony and suitability of design treatment and coloring, making it a useful flower vase. The values selected were admirable, in balanced steps. It was altogether satisfactory. Miss Louise McDougal's all-over decoration on a vase was charming and beautifully balanced and of fine color scheme. Mrs. Straubach's tea caddy was in design and color thought so pleasing that one wished



Miss Charlotte Kroll

Mrs. F. N. Waterfield

Miss Nora Foster



Mrs. Simonds

Miss Manning

Miss Wing

Mrs. Simonds

Miss Hyde

Miss Fannie Clarke

Miss Strombach

Miss Clarke

for less timidity in the carrying out. Miss Adele Hyde's gold set was finely executed, not so perfect as to be stupid nor so imperfect as to offend but of a nice restful dignity. Miss Payne's cylinder vase expressed a good sense of color and design. Miss Forster's trinket box, while not coming to her best ideal of enamel texture was a perfect success as a trial scheme of color where green gold and violet were balanced with a harmony. Excellent values were shown in a small tray in blue and orange, admirable in design and thoroughly original. Mrs. Rodman gave a happy simple and fresh treatment to a tea set, the ivory green and gold forming an analogous harmony. Her tea caddy however was her best piece in design color and, execution, altogether a credit to the study courses. Mrs.

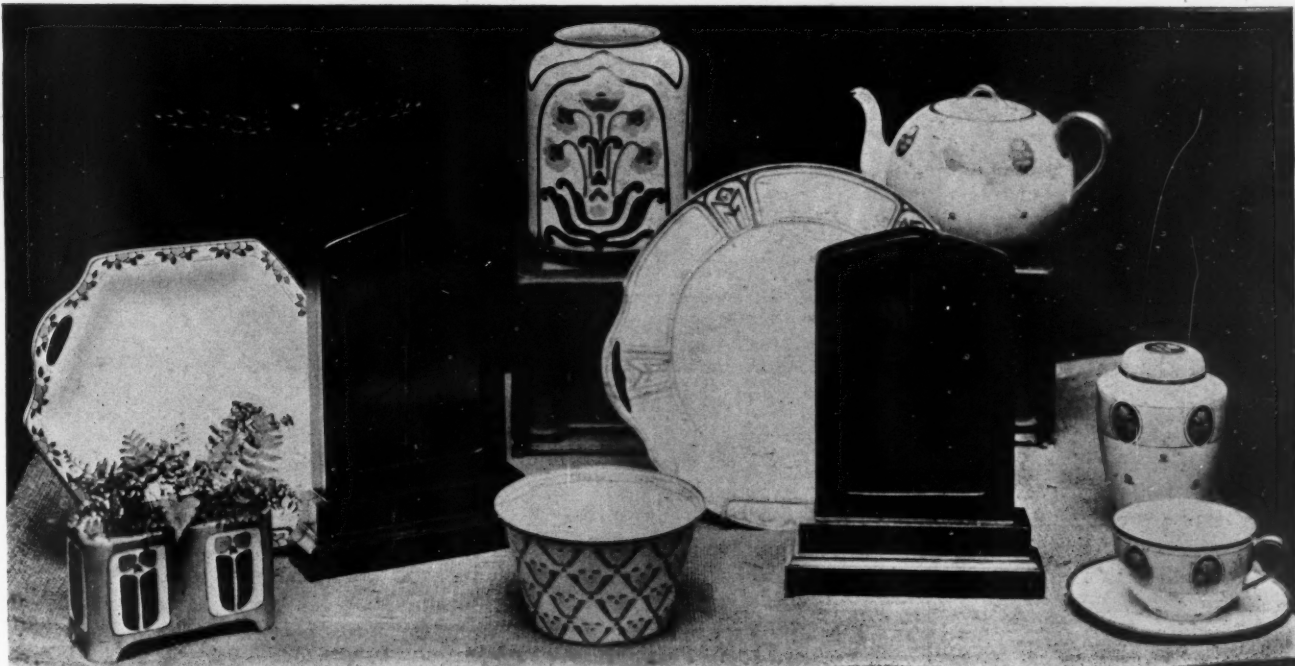
Waterfield had a stylish little vase with an all-over motive in black and green. Miss Kroll used generously and effectively on a large hexagon bowl, an enamel of grey blue green, of texture hue and value leaving nothing to be desired, the laying of the enamel itself being masterly. In certain panel divisions a soft yellow of light value was combined with this green and the lines harmonized so completely one longed for more area devoted to so sympathetically perfect a combination. On a small bowl a most exquisite greyish turquoise enamel was used with a lighter value of yellow green. The dash of pink employed would have gained in attractiveness if used more sparingly and greyed into a better harmony. Miss Ethel Wing's gold set was delightfully simple and of nice



Miss Ehlers

Miss Mary E. Harrison





Mrs. Hilditch  
Miss McDougall

Miss Ehlers

Miss Condit  
Miss Lingley

Miss Ehlers  
Miss Simonds

Miss Ehlers



Mrs. Manning  
Mrs. King

Miss Ehlers  
Miss Wurthman

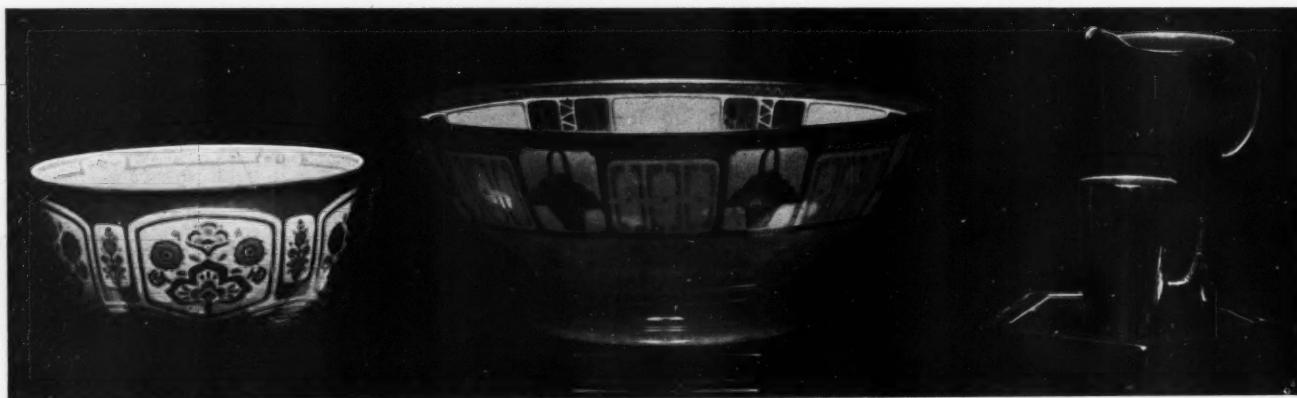
Miss Foster

Mrs. Woodruff  
Miss Clarke

Mrs. Waterfield  
Mrs. Rodemann

Miss Harrison  
Miss Meda Casperson  
Miss Cameron

NEWARK KERAMIC SOCIETY



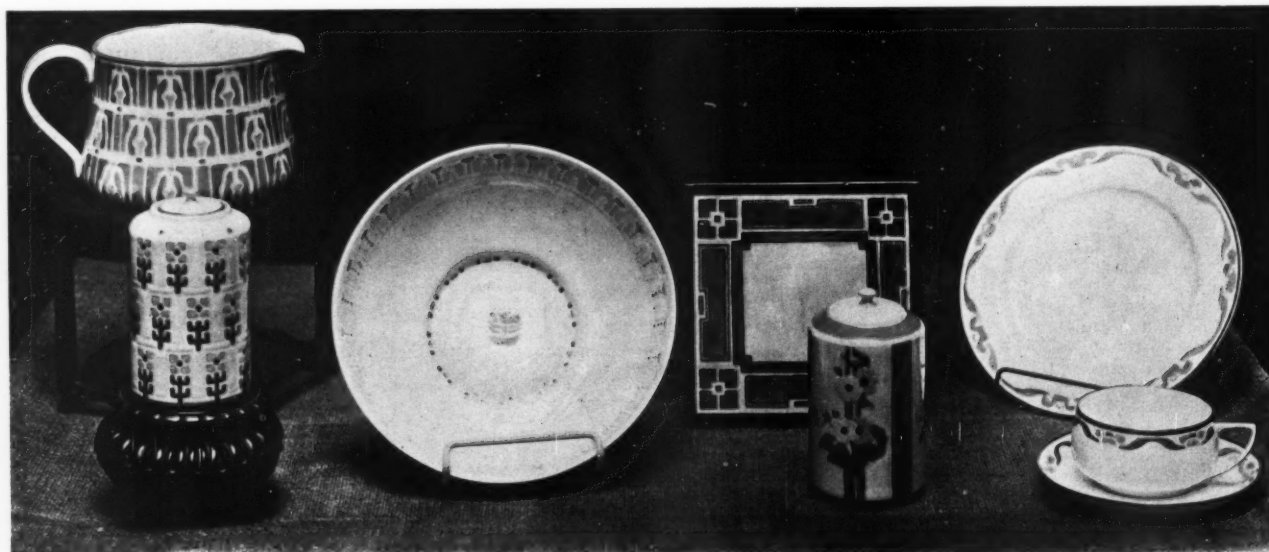
Miss Cameron

Mrs. F. S. Black

Miss Cameron

execution. Mrs. Black's tea caddy stands out as one of the choicest bits of the entire display. As to color a pure close analogy, two values of blue and one of grey green sympathetically adjusted with breadth and total absence of outline the enamel was laid with richness and depth in perfect harmony with the rugged design. This piece received deserved and unstinted praise. The punch bowl was a harmony of warm colors with much variety and beauty shown in the panelling. The inside was in perfect harmony a rarely beautiful effect and while the execution was admirable and almost perfect it was delightful, more perfect would have been less beautiful. The design inside was of a freedom and style rarely beautiful. The outside fruit basket motif seemed drawn with less freedom and not in just the same spirit, neither was the color effects employed in this motive as pleasing or as harmonious. One wished for the inside motif expressed in a little more force and yet having the character so admirable in the inner decoration. These pieces mark Mrs. Black as a strong member. Mrs. King had a saucy little tea set with all-over motive, each unit being quite individual in character and the whole possessing style and uncommon charm. Miss Lingley showed a splendid feeling for color in the trial scheme on a rough brown bowl. Another trial scheme was used on an open pitcher in blue green, red violet and golden brown. Miss Cameron's chief piece was a large blue bowl in two values. It had the previous distinctiveness of being the "first prize" bowl at the New York winter exhibition. It had been popularly

and professionally accorded this distinction and does credit to a young and original worker. Mrs. Hilditch a new member showed a bowl in enamel beautifully executed of fine design with enamel well laid and fired. Also her cereal bowl and plate on the breakfast table were unique and most pleasing. Mrs. Arthur Wilson's best piece was a butter ball plate simple and strong in treatment. A Dutch kitchen by Miss Julia Witter with color beautifully balanced and of almost perfect execution. A new worker Mrs. Mosher had a single plate nicely spaced, color beautifully balanced and of good design. Miss Guler had a covered dish subscribing to all good points in design and color and not expressing a single bad point, in fact altogether good. Miss Condit's suggested table set was very fine in closely selected color and of charming freshness and good design. In Mrs. Simond's personal exhibition her cracker jar stands out as best in design and general treatment. A salad bowl and plates by Mrs. Manning executed in gold and silver with a touch of black was the most interesting part of her exhibition. A tea caddy by Mrs. English was quaintly charming executed in closely related colors. Mrs. Oscar Mockridge showed a salad set in gold of refined design and treatment. The whole exhibition was most satisfactory. The many pieces of enamel laid without outline were very generally admired, a freshness and freedom found expression thereby, and the unity with the glaze seemed by this process the more complete. In tableware of simple motive this was especially apparent and pleasing.



Miss Annie Lingley

Miss Condit

Mrs. Black

Miss Condit





Miss Louise McDougall  
Mrs. English

Miss Wurthman  
Mrs. H. C. Rodemann

Mrs. Mockridge  
Mrs. Wm. Woodruff

#### NEWARK KERAMIC SOCIETY

#### DESIGNS FROM THE ZINNIA (Page 115)

*Ruth MacCollin*

##### BONBON BOX

THE outline of flower and the dark grey tips of petals and stems are green gold. Second Fire—Leaves are oiled and dusted with Florentine Green omitting the outline. Light part of flower is oiled and dusted with Cameo 1 part and Peach Blossom 1 part.

The grey tone in wide band through the center and lower part of box is oiled and dusted with Pearl Grey and a little Yellow Brown. Retouch Gold.

##### VASE

Oil leaves and stems and dust with Water Lily Green. Oil dark background above flowers and dust with 3 parts Pearl Grey, 1 part Dark Grey,  $\frac{1}{2}$  part Apple Green. Oil flowers, the ball at end of stem and the triangle between the design and dust with 1 part Deep Ivory, 1 Ivory Glaze and  $\frac{1}{2}$  Yellow Brown. If a tint is desired on the lower part of vase oil it for the second fire and dust with Pearl Grey and a little Albert Yellow.

##### PLATE

Outline with Dark Grey and a little Black or with Gold. Second Fire—Oil leaves, the outer and inner band and the figure between the motifs and calyx of flower and dust with Florentine Green and a little Pearl Grey. Oil the stem in leaf and the flower and dust with Cameo and a very little Deep Ivory. The dark part in flower and the dark inner band and dust with Cameo and a little Blood Red. The wide outer band is oiled and dusted with 2 parts Ivory Glaze, 1 Pearl Grey and 1 Yellow for Dusting or if the tint is desired over entire plate it may be put on for the second fire.

##### CUP AND SAUCER

This may be carried out in the same coloring as the plate or the following may be used: Oil leaves and dust with Florentine Green and a very little Dark Grey. Oil flower and the wide band and dust with 2 parts Ivory Glaze and 1

part Deep Ivory. Oil dark center in flower and dust with Coffee Brown. The outline in this design may be omitted. Clean out the color between the petals of the flowers leaving it white instead of the outline. The two stem spaces under the flower and the narrow line around band is Gold, a wide gold band should also be either on the top or the sides of the handles.



#### PLATE WITH ROSE BORDER (Page 116)

*Nellie G. Leyman*

OUTLINE with Dark Grey and a little Black. Oil leaves and stems and dust with Yellow for Dusting 3 parts, 1 part Brown Green. Oil centre of flowers and dust with Yellow for dusting and a little Yellow Brown. Oil the background in border and center design and dust with 1 part Yellow for dusting and 1 part Ivory Glaze.



#### VASE, WISTARIA (Page 107)

*Elma S. Ritter*

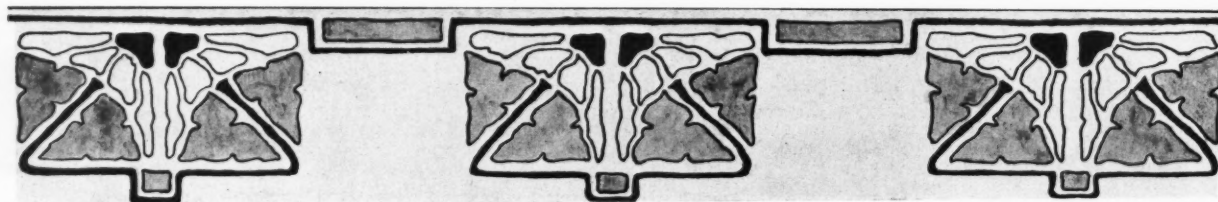
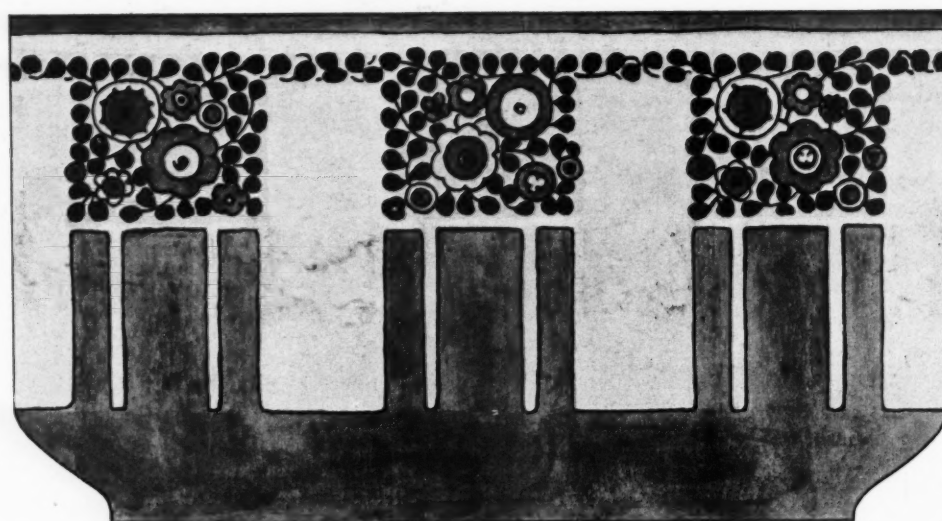
THE body of the vase is white or may be ivory. The leaves, band at the bottom and V-shaped section at the top, Dark Green; for the stems use a Yellow Green slightly shaded if you wish with a darker tone. Use a rather deep Violet for the upper petal of the flowers and a lighter Violet for the remainder of the flowers and buds. If an outline is used it should be Black.



#### COVERED ROUND BOX (Page 117)

*Albert W. Heckman*

TO be carried out in soft enamels. Flowers are Dull Violet Enamel with Lavender Enamel centers. Leaves and stems are Green Enamel. Background a light green tint.



BOWL AND BORDERS—M. L. BRIGHAM

**P**LATE border—Oil flowers and stems and dust with Water Green. The flowers should be oiled solid and the light edge scratched out. Oil leaves and dust with equal parts Florentine and Bright Green. The dark band is oiled and dusted with Dove Grey and the dots are painted an Orange using Yellow Brown and a little Yellow Red.

Bowl—Leaves, outline and stem are Green Gold.

Second Fire—Oil the white outer circle in large flower of both panels and dust with Coffee Brown and a little Yellow Red. Oil the centers and dust with 1 part Albert Yellow and

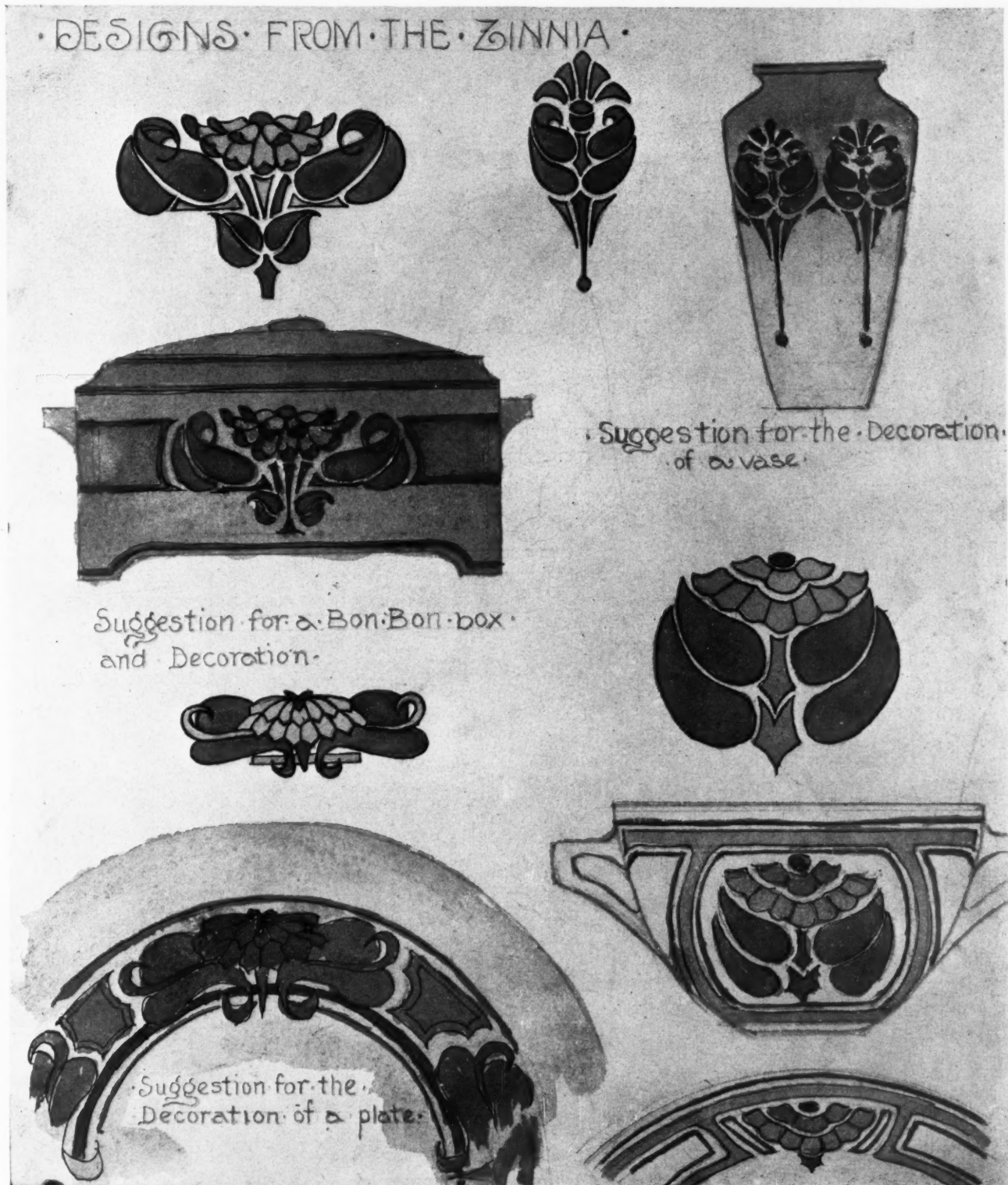
2 parts Ivory Glaze. Oil the grey tone of the remaining large flower and dust with Glaze for Blue and a little Banding Blue, oil the center and dust with Glaze for Green. The outer grey tone in the two next smaller figures is oiled and dusted with Mode. The outer edge of the remaining flowers is oiled and dusted with Bright Green. The grey tint is oiled and dusted with 3 parts Pearl Grey, 1 Warm Grey and 1-4 Apple Green.

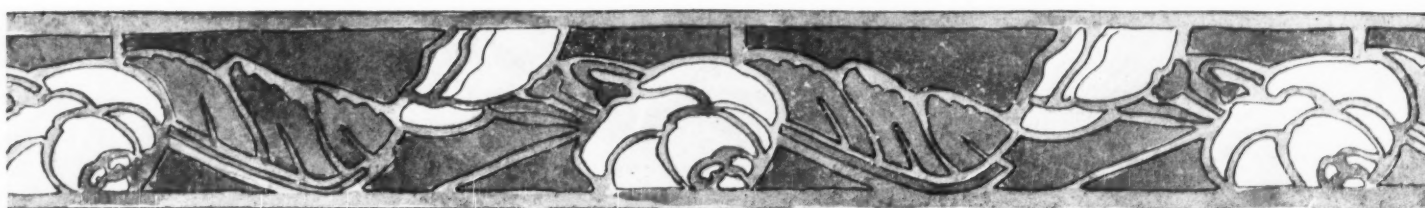
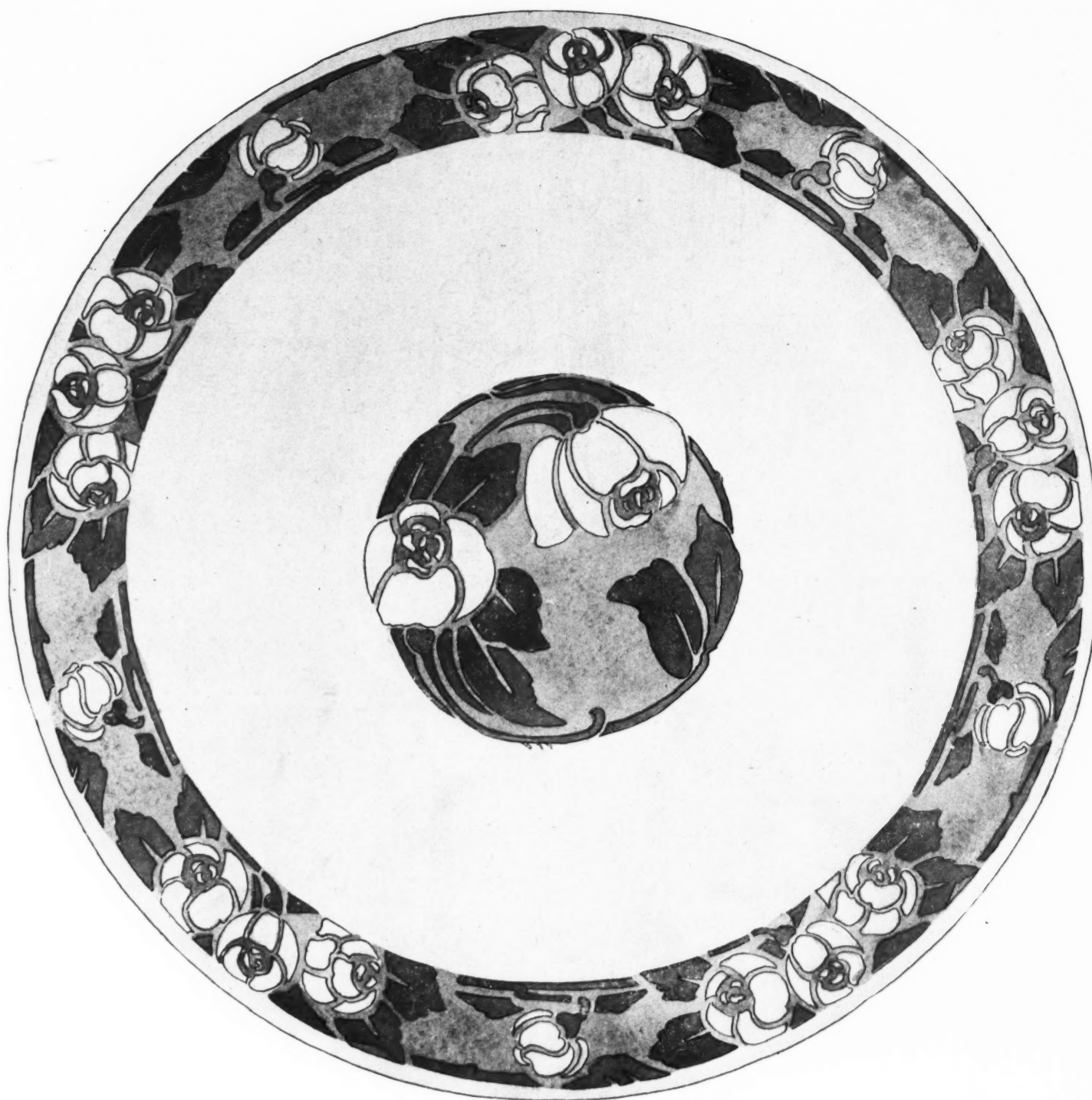
Bird Border—Outline birds and bands with Apple Green and Yellow Green and the flower motif with Violet and a little Dark Grey.



Second Fire—Oil grey tone in birds' tail and dust with Glaze for Green. Oil wing and dust with Glaze for Blue and a little Banding Blue. Oil dark circles in tail and dust with Yellow Brown and a little Yellow Red. Flower is oiled and dusted with Yellow for Dusting and the leaves with Bright Green. The outer band is Glaze for Green and the narrow one is Yellow for Dusting.

Border—Outline is not necessary. Oil the leaves and grey and oblong space dust with Florentine Green and a little Yellow Brown. Oil petals of flowers and dust with Deep Ivory. All black tones are Gold. If a background is desired oil it for the second fire and dust with Pearl Grey and a little Albert Yellow.

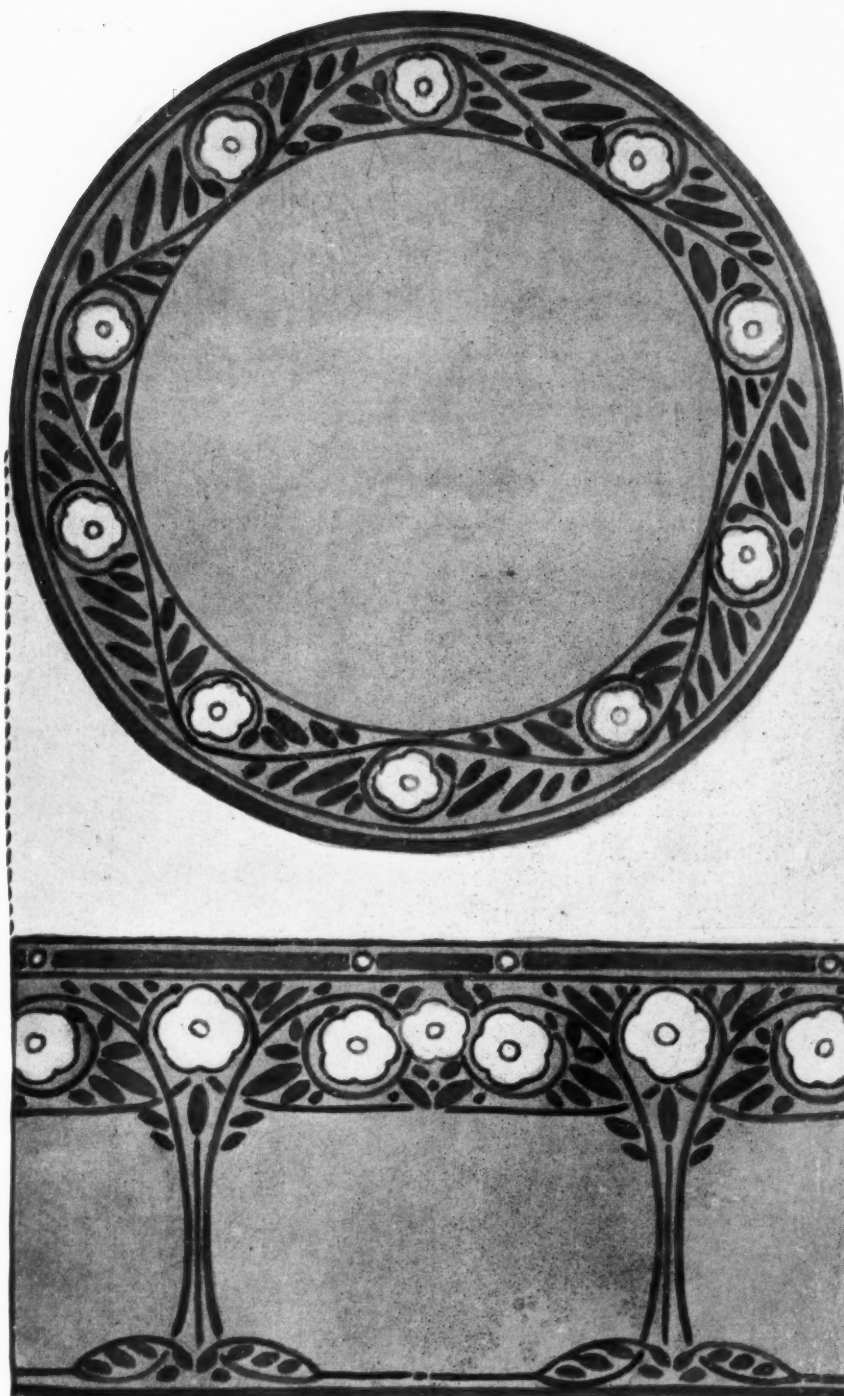




ROSE BORDER AND PLATE—NELLIE G. LEYMAN

(Treatment page 113)





COVERED ROUND BOX—ALBERT W. HECKMAN

(Treatment page 113)

## ANSWERS TO CORRESPONDENTS

A. A. R.—1—In November *Keramic* is a study by J. K. Heisman which I do not fully understand. In the first place is the plaque dusted or painted?

2—Where can I get the Light Violet?

3—Please give the exact shades of the dragon fly head, body wings and two front feet.

4—What color in center of flowers, what shade of green is the circle that goes around the Yellow Brown and Brown Green panels with the Yellow background. Also what color in the center of little blue triangles.

I wish to paint the design on a 14 in. plaque, of course I will have to put more motifs on but should I enlarge them any?

5—In the chop plate page 103 of November *Keramic Studio* Snow Bird design by H. B. Paist is there any background back of clouds and what color are the birds outlined with? What color shall I make the bill and the eyes?

6—I have painted a teapot to match a cream and sugar in light green luster and got it too dark. Would you advise me to take it off with acid or should I try to get another teapot and paint it over?

1—The instructions are given for painting.

2—You can buy the Light Violet from any large art dealer or it is made by a number of different manufacturers.

3—The head is Dark Grey, Shading Green and Copenhagen Blue, the body is Copenhagen Blue and a little Apple Green. The coral in the wings is given in the treatment. The blue is the same as the grey blue lines, the yellow green is Yellow Green, Albert Yellow and a little Dark Grey. The front feet are Black and Banding Blue.

4—Centers of flowers in the coral tone, the circle is the same green as in wings, color in center of triangles is the same as in panels.

It will not be necessary to enlarge the motif.

5—Outline the birds with the Copenhagen Blue mixture. It is not nec-

essary to have a background back of birds but if desired oil it for the second fire and dust with Pearl Grey and a very little Lemon Yellow.

6—Luster can be taken off very easily with a china eraser, dry kind will do, it is a liquid and is applied by wrapping a little wad of cotton on the end of a brush handle, dip it in and rub it over the luster, wash it off as soon as possible by holding it under running water if allowed to remain on too long it takes the glaze from the china. It would be less trouble to remove the luster than to paint a new teapot.

L. T.—Will you kindly tell me how to use Weber's Sphinx Gold correctly I tried putting a gold band on some plates but after firing it came out so pale without any glaze at all. Do I have to fire it more than once?

Mix the gold with Garden Lavender Oil or turpentine to the consistency of thick cream. You probably did not apply the Gold heavy enough causing it to look pale though care should be taken not to get it on too heavy, there must have been some other reason for its firing without a glaze, possibly dampness in the kiln or some other reason. It is always best to apply Gold twice, burnishing it before applying the second coat.

C. L. S.—Should etched china be cleaned with any thing before applying gold or paint? A piece I have now turned black in spots, can you tell me what to do?

2—What can I apply on Light Green Lustre? It came out rather dark in places.

3—What effect would lustre have over Gold? If O. K. what would you advise?

4—What paint or lustre could I put on light green lustre or Mother of Pearl?

1—Do you mean the etched ware that you buy or some you have etched? If the former and the china's white and clean looking it is not necessary to clean it but if it is some you have etched the resist for the acid would necessary have to be cleaned off. The black spots have been caused by something else, possibly it was in the china or may be caused by something in the kiln. We would not know a remedy without seeing what the spots were like.

2—Gold can be applied over lustre or you could apply Dark Green Lustre. It comes off very easily with a china eraser and it is usually better to take it off than trying to doctor it up.

3—Lustre over gold changes its color. The most satisfactory color is Light Green Lustre on Dark Green which gives it a metallic appearance.

4—The answer to No. 2 would also apply to this question. Yellow Lustre of Light Green could be applied over the Mother of Pearl, in fact most

colors could be applied. Any color of paint could be applied over either if it was dusted on.



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